



❖ EXHIBITIONS

Expressive Luminescence: Watercolors by Timothy J. Clark

December 18, 2010 through April 24, 2011

Nevada Museum of Art

Reno, Nevada

www.nevadaart.org

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Timothy J. Clark is a master artist and sought-after instructor. Highly skilled in drawing and oil painting, he is perhaps best known for his watercolors, which are characterized by expressive brushwork and bold use of color. Throughout his 35-year career, Clark has explored—and excelled in—a range of subject matter, from landscapes to portraits and still lifes. “Expressive Luminescence” surveys more than 20 of the

artist’s works that capture the movement of light as it flows between indoor spaces and outdoor landscapes.

Clark’s paintings demonstrate the importance of a beautiful drawing and strong design, and the symbiotic relationship between the two. The power of light, however, cannot be ignored when viewing the artist’s work. “Light falling, stretching, and bouncing across a form reveals the form, and the light’s appearance on the form reveals the quality of the light,” Clark writes in his self-titled book. “This reflective relationship is pivotal in my work compositionally, pictorially, and, above all, expressively.” With “Expressive Luminescence,” the Nevada Museum of Art provides viewers the opportunity to see the ways in which Clark uses light to not



OPPOSITE PAGE

The Maine Woodworking Shop of Raymond C. Small
1997–1998, oil, 22 x 30.
Collection the artist.

ABOVE

Study for My Garage
2001, watercolor, 30 x 22.
Collection the artist.

only provide form to objects but also turn everyday spaces into metaphors for the human experience.

A current faculty member at the Art Students League of New York, Clark has also taught at the University of Hawaii at Hilo; the Worcester Museum of Art, in Massachusetts; the National Academy School, in New York City; and the Yale School of Architecture, in New Haven, Connecticut. His extensive knowledge of art history can be seen in his work, which shows the influences of such masters as John Singer Sargent, Winslow Homer, and Edgar Degas. In the watercolor *My Garage*, the streams of light through the windows seem to bring a breath of fresh air into the cluttered space. With this sense of freshness comes a feeling of life from the inanimate objects. It is this ability to seemingly imbue lifeless subjects with a pulse that makes Clark's work so appealing and his classes so popular.

The artist's expressive capabilities are most obvious when one sees his interiors. In the last decade, he has begun incorporating images of his wife, Marriott, who

NOTEWORTHY



ABOVE

The Mirror

2003, watercolor, 20 x 27.
Courtesy Hammer Galleries,
New York, New York.

RIGHT

1:00 a.m. Open

1975, oil, 9 1/4 x 18. Private
collection.

OPPOSITE PAGE, ABOVE

Winter Solstice (Solstice Light)

2003-2004, watercolor,
29 x 40. Courtesy Hammer
Galleries, New York, New York.

OPPOSITE PAGE, BELOW

Table for Two

2006, watercolor, 22 x 30.
Private collection.



NOTEWORTHY



often sits as the lone figure in the space. With this inclusion comes an even greater sense of the artist's emotional connection to the work, and the viewer is drawn in to both the space itself and Clark's relationship to it. In *Winter Solstice*, Marriott stands in a corner looking toward an unseen window from which light pours in. Both highly realistic and evocatively abstract, the light gives volume to the furniture and depth to the space. Although the figure's expression is unclear, the juxtaposition between the foreground shadows on the right and the sunlight bathing the background suggests longing. The pale color palette brings to mind the work of the Impressionists, and Clark utilizes wet-in-wet passages and light washes to create depth and a sense of mystery.

The exhibition was guest curated by Gene Cooper, an art historian and professor emeritus at California State University, Long Beach. Cooper is known for curating multiple exhibitions on California painter Wayne Thiebaud, and he has written for a range of exhibition catalogues and art publications. His extensive knowledge of modern French, American, and Japanese art history inspired him to select a range of work that demonstrates the diversity of Clark's skills within the unifying theme of light to create an exhibition that is, to say the least, quite illuminating.